SEASON 3 · Special Release

CMS

STUMBLING INTO THE UNKNOWN

TREVOR WAYNE

The third season was the year of three producers; Verity Lambert, John Wiles and Innes Lloyd. Three hands at the helm meant that 'Doctor Who' lost both impetus and direction, and at times seemed about to founder and sink. What happened, although it was not totally apparent at the time, was a transition from the balanced, semi-educational series that Verity Lambert had launched, to a rather more dynamic adventure series (thanks to the success of the Daleks) that Innes Lloyd was to produce. John Wiles had the thankless task of caretaker producer; but his brief tenure, and ultimately the entire season, was dominated by one story, the epic-length 'The Daleks' Master Plan'.

The Daleks had reached the apogee of their popularity; for the second Christmas running they dominated the toy market; it was their third consecutive appearance on television over the Christmas period, and their first stage appearance in London's West End took place simultaneously. The great success of the Daleks so overshadowed that of 'Doctor Who' in general that a writer in the October 1965 edition of the now defunct 'Showtime' film magazine, while praising Sean Connery's portrayal of James Bond, was able to observe; "Your Bond has to be the best possible star, in order to hold his own amid all this gimmickery. Otherwise he suffers the fate of Doctor Who - forgotten in the wake of the Daleks."

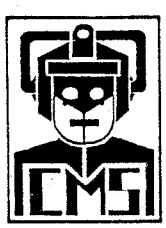
Having reached this peak in their popularity and marketable potency, however, the Daleks could now only decline. At the conclusion of 'The Daleks' Master Plan' the audience were left wondering how on Earth (or elsewhere) the production team could better that; and in the weeks that followed it seemed they had asked themselves the same question, and had failed to find the answer. A simple solution might have been to promptly arrange a re-match between the Doctor and the Daleks, but it became apparent by Spring 1966 that even the Daleks had had their day, now left in toy cupboards as children turned to toys based on the new TV favourites: 'The Man From UNCLE', 'Batman' and the Gerry Anderson productions, which reached their peak of popularity with 'Thunderbirds'. People had become a little blasé about the Doctor and his fabulous adventures that they could effortlessly join every Saturday tea-time after watching 'Grandstand'. Like any other institution it was now being taken for granted.

The series was still broken up by "historical" stories and, although the third season had only three with "historical" settings, all three were wasted. The strongest, 'The Massacre', followed the Dalek epic and was forgotten in the wake of this massive, comic-strip adventure. The other two were "comedies of error", the error being that they were produced at all; eight episodes in which the Doctor and his companions were obliged to become the fall guys (and "gal") to some camp proceedings in ancient Troy and some incompetent cowboys.

Whenever the scripts allowed, and inspite of his failing health, William Hartnell was able to give a truly electrifying performance as the mysterious time traveller. The problem was that there were too few opportunities for him to hold centre-stage (his performance as the Abbé of Amboise in 'The Massacre' further proved his ability) and in the end his health meant a reducing of his role in the series. It was impossible to have 'Doctor Who' without the Doctor himself, so a decision as to the future of the series had to be made. But as the Doctor, with the unwitting Polly and Ben aboard the ship, headed off into the unknown at the end of 'The War Machines', the audience were bound to wonder if indeed 'Doctor Who' even had a future!

The decline in the quality of the series that had began in the second season continued rather more alarmingly in the third, reaching the all-time low of 'The Gun Fighters'. The only really startling new addition to the 'Doctor Who' pantheon was Michael Gough's icy portrayal of the Celestial Toymaker. Innes Lloyd joined the series at about the same time as script editor Gerry Davis who, with the help of Dr. Kit Pedler, began injecting vitality back into 'Doctor Who'. It was a slow process, as previously commissioned scripts had still to be produced; but by the end of the season the line-up aboard the TARDIS had changed in preparation for the introduction of a new, younger version of the Doctor!

All the doubts undermined much confidence in the series (as did silly scripts), and the more dynamic alternatives of 'The Man From UNCLE' and Gerry Anderson, together with the international success of James Bond and Hammer Horror, offered indications as to a possible direction the series could take. After all, elements of these had already begun to make their appearance in 'Doctor Who' stories; but how much more tampering with the established, if ailing, formula could the series support?●



An Adventure In ~SPACE AND TIME~

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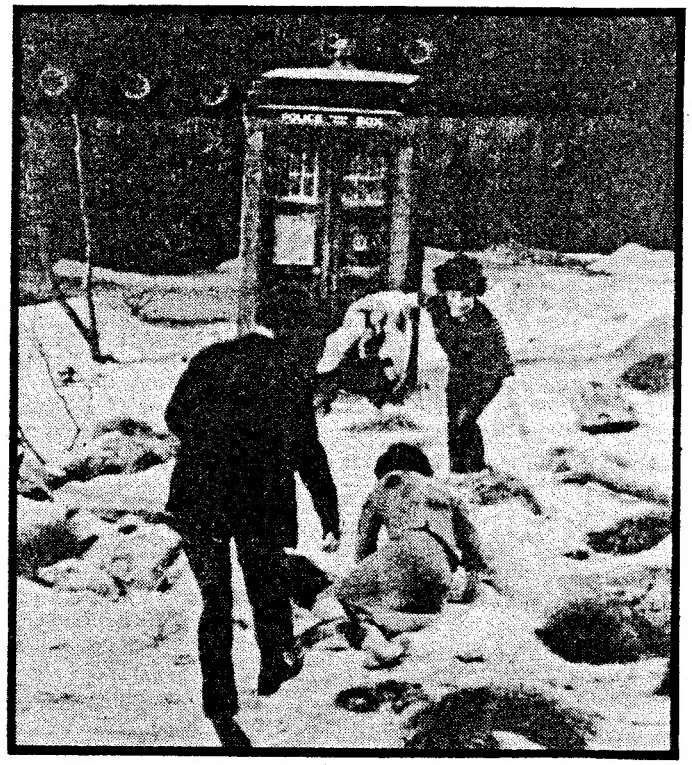
'SPACE AND TIME' devised by
Tim Robins and Gary Hopkins

THE HARTNELL YEARS

DAVID AUGER



There are many misconceptions about 'Doctor Who', the most prevalent being that the series was originally scheduled for a run of just thirteen weeks, with another suggested life-span of merely seven weeks. In fact, 'Doctor Who' was always guaranteed a length of fifty-two episodes, to run non-stop from November 1963 to November 1964. However, events were to re-shape these plans quite dramatically, and the BBC had an unexpected success on their hands.

The story of how 'Doctor Who' achieved that success is now a matter of well-documented history. For the record, however, it may be worth considering a few other, less well-known, facts about the earliest years of the series, based upon detailed information supplied by the BBC, together with notes and observations assembled at first-hand.

Despite the many adverse circumstances surrounding the origins of the new Saturday night "filler" (See 'The Daleks' Master Plan', page "21-17"), Verity Lambert forged ahead with the project and the pilot of 'Doctor Who' was ready to go into the studio on 27th. September 1963 (See 'An Unearthly Child', page "1-11" and 'Season One Special Release', page "S1-03"). By this time, Anthony Coburn's second draft script had been rewritten by another in-house BBC scriptwriter by the somewhat vague name of C.E. Webber. Armed with this revised script, the actors went before the cameras and recorded the pilot; even recording several scenes twice as the original "take" was punctuated with actors' fluffs, and doors that failed to close as smoothly as they should.

Even after the months of elaborate preparations, however, BBC executives were still unhappy with the content of the show. As new ideas about the characters were formed, it became obvious that a new version of 'An Unearthly Child' would have to be made. Fortunately, the film inserts used in the pilot - those featuring the desolate, stone age landscape, and an aerial view of London receding into the distance - could be retained; all was not lost.

A year after its inception the revised edition of 'An Unearthly Child' went into the studio on 18th. October 1963. The irritatingly loud TARDIS sound effects were changed for less jarring noises, and a different policeman was seen patrolling his "beat" outside the junkyard (Fred Rawlings was replaced by Reg Cranfield for this final, transmitted version).

While Verity Lambert handled the overall production, script editor David Whitaker assembled a team of already established writers to contribute stories. (All the scripts up to 'The Reign of Terror' - with the exception of 'The Aztecs' - were well in hand even before studio work began on the pilot.) During this feverish activity there was to be one notable casualty - a writer who would become, ironically, one of the most popular contributors to the programme in later years. Malcolm Hulke was one of the first writers to be approached to work on 'Doctor Who' (along with Nigel Kneale, creator of 'Quatermass') and wrote a script called 'The Hidden Planet'. The plot concerned a world that is on the opposite side of the sun to Earth, where everything is a mirror image of our own planet. Scheduled to follow 'The Daleks', 'The Hidden Planet' was re-titled 'Beyond the Sun'. Unfortunately for Malcolm Hulke, however, the huge success of the Daleks meant that the style of 'Doctor Who' was to change again, and his script no longer fitted into the new format. The only thing to survive from 'The Hidden Planet' was its second title, subsequently used for David Whitaker's hastily-written - and otherwise untitled - story set entirely inside the TARDIS. (As a side point, it is interesting to note that 'Beyond the Sun' was a beautifully apt name for both stories.)

Following the recording of 'An Unearthly Child', 'Doctor Who' remained in the studio for three consecutive weeks until 'The Tribe of Gum' was also completed; then a week's break followed before 'The Daleks' went into full production. For a serial that was to impose many changes on the style of the series, 'The Daleks' was not immune to change itself. Rex Tucker had originally been appointed as director for these seven episodes, but in the end staff directors Christopher Barry and Richard Martin shared the task of direction between them.

However, there is more behind the making of 'The Daleks' than just a change of director. One particularly surprising fact which emerges from the morass of dates, times and statistics is that "The Dead Planet" was recorded third in the sequence of seven, and not first as has always been the belief. This tends to explode the popular myth that the Daleks were not ready in time for "The Dead Planet", but suggests instead that the forest sets used extensively in that episode were not ready (a problem that also occurred with the next serial, 'Marco Polo' - See 'Beyond the Sun', page "3-09").

This is the only instance during the Hartnell years that episodes of a serial were recorded out of sequence, although the same problems that gave rise to this continued to be a production hazard.

The Head of Serials Donald Wilson's idea of 'Doctor Who' was more in keeping with 'The Hidden Planet' type of story, rather than the bug-eyed monster variety of 'The Daleks'. Therefore, he was not at all keen on Terry Nation's script, whereas Verity Lambert and David Whitaker believed that this story was ideal 'Doctor Who'. They were forced to fight to get the serial on the air and, in order to convince Donald Wilson that they were right, were anxious to get the Dalek machines into the studio as soon as possible. In the end Wilson was proved wrong, freely admitting this to

Lambert and Whitaker and conceding that they obviously knew what 'Doctor Who' was about.

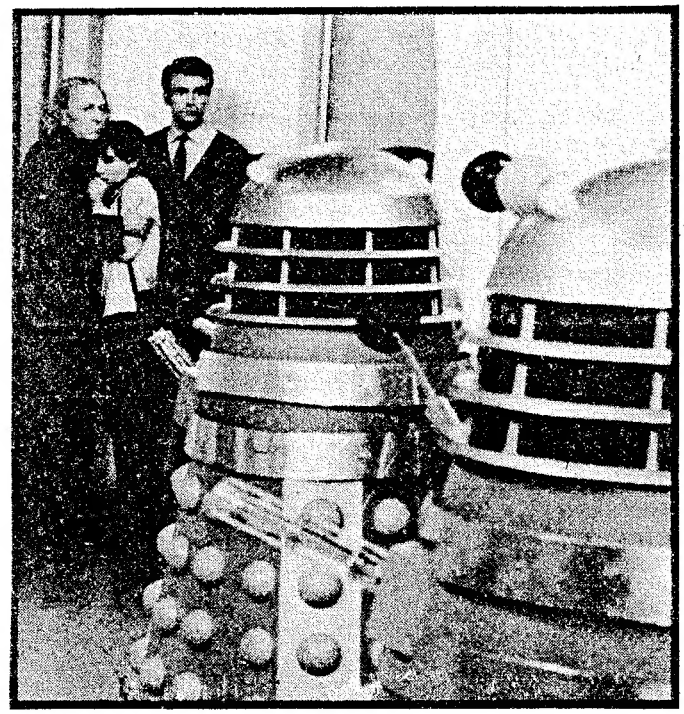
Except for a break at Christmas, the show was in continuous production until 23rd. October in the following year, when the "Flashpoint" episode of 'The Dalek Invasion of Earth' was recorded. The fifty-two episodes of the first recording block of 'Doctor Who' were now complete - although one episode of 'Planet of Giants' was soon to fall by the wayside (See 'Planet of Giants', page "9-09").

To some members of the 'Doctor Who' team the job was done; the programme they had been contracted to work on was complete, and they had no wish to continue. Carole Ann Ford was one of these people, wary of becoming type-cast as a "kooky space kid", although unfortunately this was to be the case for some time after she left. Others were in the production team. David Whitaker - the man who has since become known as the father of the original 'Doctor Who' mythology - had made no secret of his desire to leave 'Doctor Who' and the BBC, and asked Dennis Spooner to be his replacement for the next recording block. Agreeing to this, Spooner trailed Whitaker until the end of the first recording block, although Whitaker stayed on to supervise scripts as far as 'The Space Museum' before turning his attention to 'Doctor Who' novels, feature films, annuals and also a stage-play, as well as work in his home-land, Australia. One other person on the production side to leave was associate producer Mervyn Pinfield, although he did stay on in spirit if not in body until 'The Romans'. Unlike David Whitaker he was not replaced, and Verity Lambert undertook all production responsibilities.

The decision for 'Doctor Who' to continue into another season was made quite early on during the first series, significantly after the runaway success of the Daleks. To avoid the risk of catching up with themselves, however, it was decided to hold back transmission of the already recorded 'Planet of Giants' and 'The Dalek Invasion of Earth' until the beginning of the second season, thus reducing the first season to a net total of forty-two weeks in length.

Barely a month after the first recording block had been completed, 'Doctor Who' was once more in the studio on 4th. December 1964 for the first instalment of 'The Rescue' (Serial "L"), which featured Susan Foreman's replacement - whose name changed from Valerie to Tanni, until the production team finally decided upon the name Vicki.

The programme was in production for only three weeks before the cast and crew took their Christmas break. Production resumed on New



Year's Day, 1965, with the second episode of 'The Romans'. Recording then continued for a further thirty-two weeks, ending on the 6th. August 1965, when 'Mission to the Unknown' was committed to tape (See 'Mission to the Unknown' - page "19-09"). The second recording block was now complete, and once again it was time for change. Verity Lambert decided that, after over-seeing two complete recording blocks of 'Doctor Who', she had had enough and quickly moved on to produce a new BBC series called 'Adam Adamant Lives'. (The success she had on 'Doctor Who' did not follow her to this new production; but since then, in terms of success, Verity Lambert has not looked back.) Dennis Spooner had also departed the series several months before after editing 'The Chase' - the only story during his nine months as script editor over which he had full control.

The high ratings achieved throughout the second season meant that the BBC could risk a third, and writer John Wiles was brought in as the new producer. As before, stories were held back to the start of the new series - these being 'Galaxy Four' and the extra episode 'Mission to the Unknown', leaving 'The Time Meddler' to conclude the second season.

After a two-month break, the third recording block of 'Doctor Who' began on 17th. September 1965 with the first episode of 'The Myth Makers'. However, cameras were rolling for only four weeks (followed by a week's absence from the studio) before the mammoth task of recording 'The Daleks' Master Plan' began. The Christmas break took place after the recording of the ninth episode of this serial, and recording of the season then continued, uninterrupted, until the end of 'The Smugglers' on 29th. July 1966.

At this stage in the programme's history it was no longer a case of what changes would follow, but more a question of 'Doctor Who' continuing at all. The ratings for 1966 had fallen dramatically, and William Hartnell's health had deteriorated quite rapidly. However, the decision was made to continue regardless; so on 17th. September 1966, nearly two months after the recording of 'The Smugglers' (transmission of which was held back to start the fourth season) William Hartnell arrived at the studios to record his scenes for 'The Tenth Planet'. Three weeks later, on 8th. October, a moment unique in the history of television was recorded, marking the end of one era and heralding the beginning of the next. 'The Tenth Planet' was followed by a week's break; and on 22nd. October 1966 a forty-five year-old actor named Patrick Troughton stepped before the cameras to record his first episode as Doctor Who.●

WILLIAM HARTNELL

JEREMY BENTHAM

William Hartnell died a year or so before popular appreciation of 'Doctor Who' came to the fore, and largely because of this very little is known of the man who played television's first Doctor Who. True, there is his official biography as circulated by the BBC; but, in the main, what people profess to know about Hartnell falls into one of two tightly-bordered categories.

The first level of opinion testifies to the man being very akin to the "hard-nosed bastard" image by which he was known before 'Doctor Who' entered his life. This is born out by some of the comments made by the people he worked with professionally. He was intolerant of fools (or those he considered fools...) and was unafraid to let his prejudices show, as in the instances of Jewish actor Max Adrian on 'The Myth Makers' (Serial "U") and black artist Earl Cameron on 'The Tenth Planet' (Serial "DD"). Producer John Wiles found working with Hartnell difficult at best, and at times maddening; while most directors gave up trying to get him to position himself on set where they wanted, and instead orchestrated events around what Hartnell stated he would do. So the stern, crusty and obdurate side of his character - as brought out in his pre-'Doctor Who' successes like 'Brighton Rock' and 'The Army Game' - was quite evident in his make-up.

The other pre-conception is the popular, and often incorrect, assertion that the actor was exactly like the character he played - in Hartnell's case, an eccentric and crotchety old man, prone to being absent-minded but extremely lovable none the less.

Although he never was the Doctor in real life it is certainly true that a lot of the character's mannerisms blended in with aspects of his own personality that had, perhaps, been submerged for too long at the insistence of narrow-minded casting directors.

The true nature of William Hartnell pre-'Doctor Who' is difficult to glean, due to the lack of published interviews before his huge success in 1963, when Verity Lambert spotted him playing the cantankerous old Yorkshireman in Lindsay Anderson's film 'This Sporting Life'.

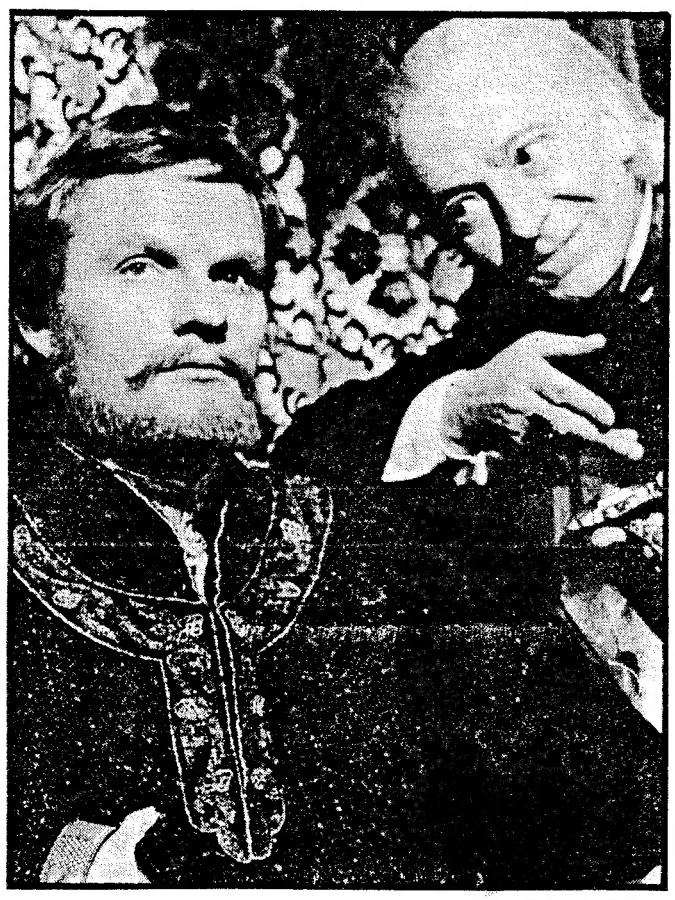
Hartnell was the only child of a dairy farmer, whose family had farmed in North Devon for over 300 years. But, as an only child he developed a fierce independence and drive early on in life, and decided a life on the land was not for him. He wanted to be a Shakespearean actor, and when his father died he was adopted by a well known art connoisseur named Hugh Blaker, who later arranged his audition with Sir Frank Benson's theatrical company. His career thereafter is well documented, but at one time Hartnell worried dreadfully for his future following a disastrous eleven months at the outset of World War II, when he was drafted into the Tank Corps, only to be invalided out after a nervous breakdown.

Speaking on the subject for 'The Sunday Mirror' in 1965, he said: "The strain of training was too much. I spent twelve weeks in an army hospital and came out with a terrible stutter. The Colonel said, 'Better get back to the theatre. You're no bloody good here'. I had to start all over again. I was still only a spit and a cough in the profession and now I had a stutter which scared the life out of me!"

Through sheer perseverence Hartnell all but conquered his stutter, and his impetus was aided through being offered iron-faced roles such as prison officers, detectives, and especially NCOs.

Then came 'Doctor Who', and within a few months William Hartnell's life had changed completely. All of a sudden he had won a massive audience of nine million, most of whom comprised a generation previously inaccessible to him - children.

His authoress wife, Heather McIntyre, frequently remarked how much 'Bill' immersed himself in 'Doctor Who' once he discovered the immense popularity he enjoyed with the children. It was youth meeting age, and the



57-year-old actor loved every minute of it. "Everyone calls me Doctor Who and I feel like him," he once said. "I get letters addressed to me as 'Mr. Who' and even 'Uncle Who'. But I love being this eccentric old man. I love it when my grand-daughter, Judith, calls me 'barmy old grandad'."

In William Hartnell's eyes 'Doctor Who' was for children, and so great was their loyalty to him that in return he saw himself as almost a Pied Piper figure, playing the show to mesmerise his legion of followers. Furthermore, after the departure of the original cast and production team he saw himself more and more as the sole bastion of the programme's appeal, correcting, as he saw it, any flaws in the programme brought on by ignorance on the part of newcomers. The hard-faced Hartnell was still there, but fused now with his conviction that he was 'Doctor Who': the series, as opposed to Doctor Who: the man.

At his town flat in Haven Lane, Ealing, he once told a reporter, "I'm the High Lama of the Planet. Although I portray a mixed-up old man I have discovered I can hypnotise children. Hypnosis goes with the fear of the unknown. I communicate fear to children because they don't know where I'm going to lead them. This frightens them and is the attraction of the series.

"I am hypnotised by 'Doctor Who'," he continued. "When I look at a script I find it unbelievable, so I allow myself to be hypnotised by it. Otherwise I would have nothing to do with it."

As with all actors who play regular parts in a series over a long period of time there did come a point in the show's history where Hartnell felt he was as much in charge of the show as the producer and the script editor. While this did engender some friction with the Production Office, it also reaped some benefits for the show in that Hartnell was able to mould his character into the magical figure remembered today, which was certainly not in evidence right at the very beginning of the series. Talking to 'The Daily Express' he was quoted as saying, "I am fortunate to be given carte blanche with the role. This allows me tremendous range to improve and build on the original outline of Doctor Who.

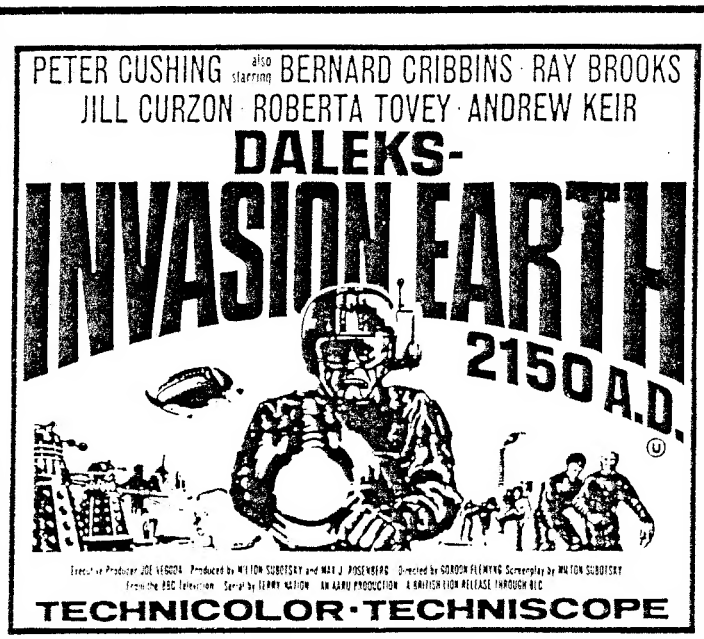
"I think I represent a cross between The Wizard of Oz and Father Christmas," he added. "Yet I am always adding fragments to the part, always trying to expand it."

There is no question that Hartnell was a perfectionist and intensely dedicated to 'Doctor Who', giving his role a blend of mellow age and spry youth that is almost impossible to describe. Just how long Hartnell would have continued as the Doctor had the choice been his is difficult to say. Even as close as two months from October 1966 (when he was last seen in his era of 'Doctor Who') he was happy to inform the press that if the BBC chose to renew his contract he would be delighted to carry on.

Sadly the choice was not his. It was made for him by a disease he had contracted some years before and which was slowly crippling him - multiple sclerosis. As the debilitating effects of his condition increased his familiar trademark of the walking-stick became not so much a prop, more a basic necessity.

And yet, even after he had finished recording 'The Tenth Planet' the "magic" of 'Doctor Who' did not leave him. Retired to his cottage in Mayfield, Sussex, he never failed to answer the fan letters that continued to pour in long after he had departed the series. Even on days when he could not write himself, he would ask Heather to take dictation of his replies.

Hartnell was not the Doctor, and never attempted to be him in real life. Yet, of all the actors ever to play the role on stage, on film and on television, none has so far come as close to understanding the multiple depths of the Doctor's personality as William Hartnell. The magic of 'Doctor Who' did indeed cling to him.●



TREVOR WAYNE

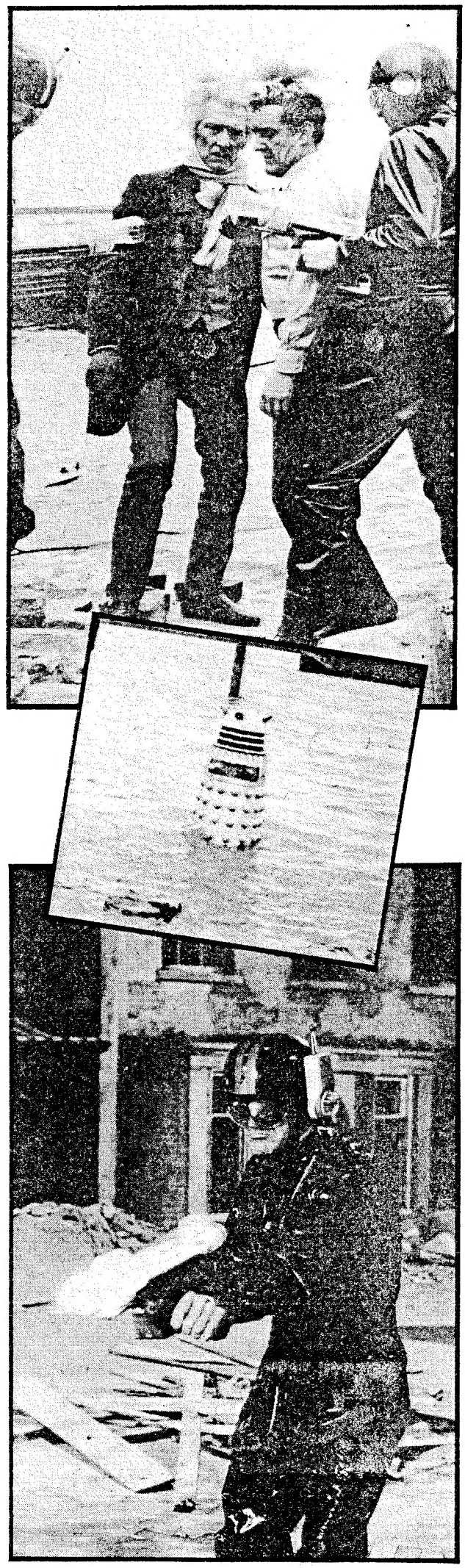
Too little and too late is the phrase that springs to mind when asked to describe this film. "Adventure - 200 years before its time!" screamed one advertising catchline. In actual fact the film was about six months too late! Interest in the Daleks had been eclipsed by 'The Man From UNCLE', 'Batman' and Gerry Anderson's 'Thunderbirds' (all of which were to follow the Daleks on to the cinema screen with varying degrees of success).

The fall in this interest in the Daleks and their lack of success in the United States was reflected in the advertising campaign for this film. The word 'Dalek', which seemed to fill all the space not occupied by pictures of everyone's favourite monsters on the poster for the first film, was reduced to almost insignificance in the top left-hand corner (as 'Doctor Who' was on that first poster). Indeed, the Daleks seem to be struggling to get on to the poster which is dominated by a plastic-clad Roboman.

None of the many strengths of the television original made the transition to the cinema screen. The back-lot at Shepperton, with a seemingly cardboard London sky-line behind ruined buildings in the foreground, was a feeble substitute for the actual London locations featured in the original. The Robomen in their plastic suits and crash helmets, with what seemed to be transistor radios stuck to the sides, lacked the impact of their forebears with the awkward, metal cylinders and collars that seemed to have been connected immovably to their skulls, and those leather jerkins bearing unearthly script...

Even the splendid Dalek spacecraft is unimpressive when it is on the ground, as it is only too apparent that the set has no superstructure above the flat base and landing gear. Peter Cushing's appearances as the Doctor are kept to an absolute minimum as he was suffering from ill-health at the time. This production was even further removed from the TV serial that inspired it than the first Dalek film had been. In cutting down the material from about three hours to eighty-four minutes, a large number of gaps were left in the plot. In an attempt to make the story more "realistic", the more fantastic elements, such as the Slyther, were omitted.

The result was a watered-down version that may have in some way reflected the public attitude towards the Daleks by mid-1966; but the film made money slowly, and the third option on a Dalek story was never taken up.●



THE CURSE OF THE DALEKS

TREVOR WAYNE

Following their complete success on television and (to a lesser extent) cinema screens, as well as an almost total take-over of the nation's toy shops and nurseries, it was almost inevitable that the Daleks would make their appearance on the West End Stage. The critics were rather confused as to how they were supposed to treat this invasion of the boards by the "vulgar favourites" of Saturday tea-time television. Most reviews were light-hearted but awkward, because the play was not a comedy and, although the First Act did seem to rely on "weak jokes and technical jargon", once the Daleks appeared in the Second Act "a feeling of genuine crisis (was) generated".

Although this production had nothing to do with the good Doctor himself it does fit into the mythology of 'Doctor Who'. The Daleks have been inert for fifty years, presumably since the Doctor defeated them on his first encounter with them. A spacecraft bound for Earth is forced to land on Skaro to effect repairs, but the scientists, astronauts and convicts aboard are not who they at first seem to be. Inevitably, one of them reactivates the Daleks with the foolish idea of using them to conquer the universe..."Simultaneously exploiting the properties of the whodunnit and science-fiction, the authors...concocted an ultimately exciting adventure..." As the play closes, two of the human survivors are talking: "It's over at last," breathes one.

"Oh, no. This is only the beginning," replies the other. As the curtain fell and the young audiences were shepherded from the theatre they were able to ponder on that paradox of time travel. They knew what was to come, for they had seen it all before. The Daleks were on their way to invade Earth, where once again they would/had face(d) defeat at the hands of the Doctor.■

THE DALEKS

by David Whitaker

As you know, Terry Nation discovered and translated the *Dalek* Chronicles. The story of how those Chronicles came to light is interesting in itself. This is how it was.

About two years ago, I was at home writing when Terry telephoned me and asked if he could talk over something. I was delighted to hear from him and agreed at once. An hour later we settled down in chairs with a tray of coffee and sandwiches between us. Terry took a small cube from his pocket and handed it to me, asking for my opinion of it.

I examined it curiously. It was twice the size of a lump of sugar, entirely made of glass except for a small collection of little compartments at its centre. I shook my head in bewilderment and returned it to him, confessing myself baffled.

'I found it in my garden,' he said, 'and, out of curiosity, I drilled a hole through to its centre. A number of slivers of metal fell into the palm of my hand. I magnified them and found them to be microfilms.'

It was then that he told me of the planet called Skaro, set in the next Universe but one and of one of the races inhabiting it, the kindly, graceful and peace-loving people called the Thals. I learned of dead forests and a lake of mutations, a brilliant city rising out of a desert. And I heard of the other race on that planet, the inhuman, terrifying creatures called *Daleks*—sworn enemies of all humanity.

If you wonder why it is that all the adventures and stories of the *Daleks* are set well into the future, you must realise that what Terry discovered are capsules containing histories of the future. What curve of Time is responsible for this, neither of us can tell you. Are the glass cubes sent down by some friendly planet deliberately, as a warning to us? Or has some *Dalek* History museum exploded violently in space, showering the stream of time by accident with information the *Daleks* must want to keep secret? Who can say? Perhaps it is enough that we do know, and can prepare ourselves.

Since that day, more of the little cubes have come to light and Terry and I have sometimes worked together, so anxious has our world become to know as much about the alien race as it can. This play you are to see, for example, is the result of our collaboration—a translation we have worked on from a cube discovered in Kensington Gardens. We both believe there are other glass cubes in existence, hidden, perhaps, in a clump of grass or lying at the base of a tree. When you are out in your garden or in the park, do remember to keep your eyes open, won't you?

Pages from the official programme of 'The Curse of the Daleks', in which David Whitaker re-tells the story of the "discovery" of the Daleks.

PRODUCTION CREDITS

THE CAST

Dr. Who	PETER CUSHING
Tom Campbell	BERNARD CRIBBINS
David	RAY BROOKS
Wyler	ANDREW KEIR
Susan	ROBERTA TOVEY
Louise	JILL CURZON
Wells	ROGER AVON
Conway	KEITH MARSH
Roboman	GEOFFREY CHESHIRE
Leader Roboman	STEVE PETERS
Brockley	PHILIP MADOC
Thompson	EDDIE POWELL
Dortmun	GODFREY QUIGLEY
Man on Bicycle	TONY REYNOLDS
Man with Carrier Bag	BERNARD SPEAR
Young Woman	SHEILA STEAFEL
Old Woman	EILEEN WAY
Craddock	KENNETH WATSON
Robber	JOHN WREFORD
Leader Dalek Operator	ROBERT JEWELL

TECHNICAL CREDITS

Length 7,578 feet

Running Time 84 minutes

Reg. No.

DALEKS - INVASION EARTH 2150 A.D. ©
TECHNICOLOR · TECHNISCOPE

Executive Producer	JOE VEGODA
Produced by	MAX J. ROSENBERG and MILTON SUBOTSKY
Directed by	GORDON FLEMYNG
Screenplay by	MILTON SUBOTSKY
	From the B.B.C. Television Serial by TERRY NATION
Additional Dialogue by	DAVID WHITTAKER
Director of Photography	JOHN WILCOX, B.S.C.
Art Director	GEORGE PROVIS
Editor	ANN CHEGWIDDEN
Production Manager	TED WALLIS
Unit Manager	TONY WALLIS
Assistant Director	ANTHONY WAYE
Camera Operator	DAVID HARCOURT
Sound Recordist	BUSTER AMBLER
Continuity	PAMELA DAVIES
Wardrobe Supervisor	JACKIE CUMMINS
Make-up	BUNTY PHILLIPS
Hairdresser	BOBBIE SMITH
Production Secretary	VIVIENNE EDEN
Special Effects	TED SAMUELS
Set Decoration	MAURICE PELLING
Construction Manager	BILL WALDRON
Camera Grip	RAY JONES
Sound Editor	JOHN POYNER
Sound Supervisor	JOHN COX
Music Composed by	BILL McGUFFIE

Colour by TECHNICOLOR Photographed in TECHNISCOPE
AN AARU PRODUCTION
PRODUCED AT SHEPPERTON STUDIOS, ENGLAND

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by arrangement with DONALD ALBERY

JOHN GALE and ERNEST HECHT present

THE CURSE OF THE DALEKS

by DAVID WHITAKER and TERRY NATION

Cast in order of appearance:

Sline, *a prisoner being transported to Earth*	COLIN MILLER
Ladiver, *another prisoner*	JOHN LINE
Bob, *the engineer on the space ship*	DAVID ASHFORD
Redway, *captain of the space ship*	NICHOLAS HAWTREY
Rocket, *co-pilot of the space ship*	EDWARD GARDENER
Vanderlyn, *a professor—passenger on the space ship*	JOHN MOORE
Marion, *the professor's assistant*	HILARY TINDALL
Dexion, *leader of the race of Thals*	NICHOLAS BENNETT
Ijayna, *his sister*	SUZANNE MOCKLER

and

THE DALEKS

Directed by GILLIAN HOWELL

Designed by HUTCHINSON SCOTT

by arrangement with B.B.C. t.v.

ACT ONE

Scene 1: The Storage hold in the space ship "Starfinder".

Scene 2: The Courtyard of the City of the Daleks on Skaro.

Scene 3: The same. A few moments later.

Interval

ACT TWO

Scene 1: The Scanner Chamber, beneath the City. Two hours later.

Scene 2. The Courtyard, an hour later.

Scene 3: The Scanner Chamber, half an hour later.

Scene 4: The Main Control Chamber in the Centre of the City.

First performance of *The Curse of the Daleks* at Wyndham's Theatre, Tuesday, December 21st 1965.

Assistant to Mr. Hutchinson Scott: JOHN DUKE

Scenery built by E. Babbage Limited and painted by Alick Johnstone. Properties by Theatre Studios. Costumes by Nathans. Sound recordings by Theatre Projects (Sound) Limited. Daleks made by Shawcraft Models Limited. Ladies Hairdressing by Spiers of Berkeley Square.

For JOHN GALE PRODUCTIONS LIMITED

GENERAL MANAGER	MARTIN TICKNER
Company and Stage Manager	Martin Beckwith
Deputy Stage Manager	Geoffrey Paget
Wardrobe Mistress	Paula Davies
Assistant to General Manager	Meg Poole
Production Secretary	Pru Skene
Press Representation	COVent Garden 1656

For the WYNDHAM THEATRES LIMITED

GENERAL MANAGER	V. WILLIAM HUNTER
Manager	G. Anthony Prendiville
Master Carpenter	John Wallbank
Chief Electrician	Fred Ward

BOX OFFICE (Marjorie Errington) TEMple Bar 3028

Please Note: IT IS STRICTLY FORBIDDEN TO TAKE PHOTOGRAPHS IN THE THEATRE

In accordance with the requirements of the Lord Chamberlain:—
1.—The public may leave at the end of the performance by all exit doors and such doors must at that time be open. 2.—All gangways, passages and staircases must be kept entirely free from chairs or any other obstructions. 3.—Persons shall not in any circumstances be permitted to stand or sit in any of the gangways intersecting the seating, or to sit in any of the other gangways. If standing be permitted in the gangways at the sides and rear of the seating, it shall be strictly limited to the number indicated in the notices exhibited in those positions. 4.—The safety curtain must be lowered and raised in the presence of the audience.

In accordance with modern theatre practice, the National Anthem will only be played in the presence of Royalty or Heads of States

SMOKING IS NOT PERMITTED